

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 61.—No. 11.

SATURDAY, MARCH 17, 1883.

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CRYSTAL PALACE SATURDAY CONCERT, THIS DAY, March 17, at Three o'clock. The programme will include Symphony, "Scotch" (Mendelssohn); Concerto for violin and orchestra (Mendelssohn); Suite for strings, "In the olden time" (F. H. Cowen), first time of performance; Fantasia for violin and orchestra on melodies from *Carmen* (Sarasate); Shawl Dance (Auber); Overture, *Zanetta* (Auber). Vocalist—Miss Ely Warnots. Solo Violin—Senor Sarasate. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d. and 1s.; Admission to Concert-room, Sixpence.

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THE EDUCATION CODE—MUSIC SCHEDULE.

The finishing touch has just been put to the New Education Code by the issue of the *Instructions as to Examination in Singing*. It was one of the fears entertained a year ago by a few people that as by the New Code the full shilling grant was only to be awarded where singing is satisfactorily taught from notes, by far the majority of schools would have to content themselves with the sixpenny grant still to be earned for singing by ear. Others again professed to be afraid lest the Education Department should espouse the cause of one of the two rival systems of notation, and compel the friends of the other system to lower their flag or else to go without their due share of the music grant. A careful examination of the schedule just put forth by authority will show how little ground there was for either of these fears, and it will further enable the general public to see how completely the thoroughness provided for everywhere else in the Code is imitated in this the last of its many schedules.

To begin with, the two competing systems—(1) the *Tonic Sol-fa* and (2) the *Staff Notations*—are treated with absolute equality. Of course, on the principle that when two men ride on one horse, one must needs ride behind, the regulations affecting one of the methods come in Part I. of the *Instructions*, and those affecting the other in Part II., and since the staff notation is by centuries the older method, to it has been accorded the first place in the schedule. In all other respects both systems are dealt with on exactly the same terms, and the requirements year by year prescribed for each are as nearly identical as the circumstances of the case allowed them to be. And it is a remarkable illustration of the truly "catholic" position taken up by the Education Department in the controversy between the two systems that the *Instructions* now under review end with the following note:—"N.B.—It is hoped that at some future time the relation between the *Tonic Sol-fa* and the *Staff Notations* will be taught to scholars in Standard V. and upwards";—and it is further recommended in the case of a school where both systems are taught that the tonic sol-fa system should be used in the three lower divisions and the staff notation in the highest. But what are the regulations which have at last been agreed upon by the Education Department, and how is it proposed to carry them out?

I. In the first place, for purposes of the Music Schedule, the whole school will be divided in four divisions; and although those divisions will ordinarily be based upon the classification in standards, it is expressly provided that this correspondence need not be rigidly exact. The first or lowest division will include infants below Standard I.; but here let it at once be stated that mere babes will not be expected to sing at sight, for no child under five years old is to be presented under this schedule; the instruction, therefore, such as is now required, will only have to be given to so-called infants during their last two years in the infants' school or class. The second division is to correspond with Standard I., the third with Standards II. and III., and the fourth with Standard IV. and upwards. And, inasmuch as in a large number of cases the children in Standard I. are taught with the infants, it is allowable that the first and second divisions should be grouped together, both for teaching and for examination; but it is a strange omission in the schedule that it is left uncertain whether the children in Standard I. (when taught with the first division) need only do the work of the first division, or whether the infants will have to be forced up to the qualifications required of the second division. Reason will doubtless declare for the former of those alternatives, and on such a matter it is not to be supposed that the Education Department will act otherwise than according to reason. Another relaxation of the hard and fast rules of the schedule is made in consequence of the delay which has arisen in publishing it. Schools will be examined according to the conditions of the New Code on and after the 1st May next. But as this gives but two months to the schools whose fate it is to come first (for the work which usually is intended to take a year), it is provided that "in schools examined before September, 1883, each standard may be presented in the division lower than that" assigned to it in the schedule—which will have the effect of retaining the old system till September in the case of all infant schools. But practical teachers will probably complain because a still larger concession is not made to enable them to tide over the first few years (say two or three) of the working of the new scheme. And it certainly will be a very difficult task, even with a whole year to devote to it, to work up Standard IV. to pass in the tests of the fourth division unless (as is true only of one school in six) the children have already had instruction in the parts of the subject required for the three lower divisions. Possibly, however, the inspectors will be instructed to deal leniently with the upper divisions for at least the next two years.

II. And now for the actual requirements of the schedule. Ordinarily, there will be four tests applied in each division above the

first—(1) the note test, (2) the time test, (3) the ear test, (4) the song test—but inasmuch as the examiner's work in a large school might thus be very greatly increased, and too little time be left for other matters of inspection, he is allowed to select any two of the four prescribed tests for each separate division, and to award or withhold the grant in accordance with the judgment he forms on this sample of the children's attainments in the subject.

1. The note test. This is strictly singing at sight; but, of course, in an elementary stage of the performance. For example, in the case of children above five and under seven years of age, all that will be required is that they shall sing the four notes of the common chord on C (Do) in any order the examiner may indicate by pointing to notes written in the treble clef of the ordinary notation, or to the "modulator" used with the other system. In the second division, in addition to this, the children will have to sing at sight short passages of consecutive notes in the scale of C. In the third division the additional difficulties of F sharp contradicted afterwards by F natural, and of B flat contradicted by B natural, will have to be encountered; but these difficulties will be presented in the simplest possible connexion. In the highest division the keys of one and two sharps or flats with a modulation to the fifth above or the fifth below must be understood, as also the simplest form of the scale of A minor; but those requirements will present no serious difficulty to children of the age proper to this division.

2. The time test. None is required for infants; and in the second division it will involve a knowledge only of 2-2 or 4-4 time, and the passage to be sung on one note or counted will only include minims and crotchets. For the third division 3-4 time will be added, semi-breves and quavers may be used in the test, and rests will be employed in non-accented parts of the bar. In the fourth division 3-2 and 6-8 time will be added, and dotted minims and crotchets may be used.

3. The ear test. None will be required of infants. In the other divisions the examiner (or, at his request, the teacher) will play or sing a short and simple musical phrase in the key of C twice; the children will then be expected to sing the same phrase, using the syllable "Laa" to each note; and in the third and fourth divisions they will afterwards have to name the notes (and in the highest division the more advanced children "may be asked" to name the time), the third division having previously heard the whole octave played or sung through at the beginning of the exercise.

4. The song test. This will practically correspond with the old test for singing by ear; for the songs will have been prepared beforehand, will be sung to words, in unison or in two parts (at the discretion of the teacher in the second and third divisions), and will be first started by the teacher. Three such songs (which, with the infants, may be "action-songs") must be prepared in the lowest division, and five in the other divisions. The quality is to rise from division to division—sweetness of voice as opposed to a noisy bawl being demanded of all. Thus, "good time and tune" must be attained in the second division, "due expression" must be added in the third, and "a pleasing quality of tone" in the fourth.

III. School managers, who naturally have an eye to the chance of securing a good grant, will hardly learn enough from this new circular to allay all their anxiety. It will be a crumb of comfort to them to know that their schools will not be unduly punished for being too ambitious; for a school which fails to gain the shilling grant may yet be awarded the sixpenny grant if the children pass the "song test," which will be applied as of old, except that the singing must be done by divisions and not by the whole school together. But what will constitute a pass, whether good singing in one division will make up for indifferent or bad in the rest, how a fair arbitration is to be arrived at where the inspector is not musical, or who is to decide between an examiner who thinks the "ear test," for example, was a failure, and a manager who happens to be an amateur and of the contrary opinion—on these and kindred points the "Instructions" are silent. The analogy of the so-called "class subjects" may possibly be followed—in which 50 per cent must pass for the half grant and 75 per cent. for the full grant—but as there is no provision for individual application of the various tests, the decision must be according to divisions. It is quite fair that after starting the singing in the "song test" the teacher should not be allowed to join in with the children, except by singing a bass or other independent part; but with a small village school, where each division may possibly not number more than four or five voices, it would be a rather severe measure to silence one or two voices—as the inspector is commanded to do if he observes that they "are leading the bulk of the children"—for mere timidity would keep the other two or three voices silent too.

Taken, however, as a complete scheme, the Music Schedule deserves very high praise, as being an honest and a rational attempt to popularize sight-singing; and there can be little doubt that if it

is worked considerably by the inspectors and conscientiously by the teachers, the next generation, as a whole, will be the possessors of one great source of intellectual enjoyment which hitherto has been denied except to the very few.—*Times*.

THE BACH SOCIETY.

In the preliminary of *Sartor Resartus*, Carlyle says: "Not unfrequently the Germans have been blamed for an unprofitable diligence, as if they struck into devious courses, where nothing was to be had but the toil of a rough journey; as if, forsaking the gold-mines of finance and that political slaughter of fat oxen whereby a man himself grows fat, they were apt to run goose-hunting into regions of bilberries and crowberries, and be swallowed up at last in remote peat-bogs. Of that unwise science, which, as our Humorist expresses it, 'by geometric scale doth take the size of pots of ale,' still more, of that ill-directed industry which thrashes mere straw, there can nothing defensive be said." This passage is somehow called to mind by contemplation of Herr Max Bruch's *Odysseus*, performed on Thursday evening for the first time in London, the composer himself presiding. Herr Bruch certainly started on a rough journey, with considerable danger of peat-bogs, when he began to follow the wanderings of Ulysses. What conceivable hope had he of getting any good by it, as compensation for the risk? Ulysses in the Greek epic is all very well, because glorified by the splendour of genius, but for the same not over-reputable character, after passing through the brains of a heavy German librettist, who can be supposed to care? We marvel much at Herr Bruch's "unprofitable diligence"—for diligent he has been—and still more at his want of perception, or, if that did not exist, at his abounding self-confidence. It is said that *Odysseus* has been performed in many countries, and enjoys celebrity. We take note of the fact, and appraise it at its value, for, unhappily, popular favour has not yet become a test of merit, while in no art does pompous pretence go so far as in music. Judging Herr Bruch's work, not by the esteem it may enjoy, but according to its intrinsic value, we continue to wonder as aforesaid. The task set himself by the composer was about the most formidable he could have undertaken. Personally, no doubt, he is a modest man, but there are some modest men endowed with strong insensibility to the opposite quality, which enters into them without their knowledge. It was Herr Bruch, as amateurs may recollect, who set music to the libretto of *Loreley*, wherein Mendelssohn was engaged at his death, and it was Herr Bruch who came before a London audience on Thursday with ten scenes from Homer's *Odyssey*. Of course, a man must be judged according to his pretensions. We have no notion at all of leniency when they are big. It would be quite thrown away.

It may have been that Herr Bruch was tempted towards the *Odyssey* by the example of Mendelssohn, who, as all know, found two subjects in the Greek classics. But the composer of *Antigone* and *Ædipus* would never have risked his fair fame upon a heap of fragments torn from the body of an epic, and having no visible connection. Hardly, we venture to think, would he have cared to deal with a subject largely wanting in qualities that hold the mirror up to nature, and enable us to recognize our possible selves in the characters presented. *Antigone* and *Ædipus* are great and powerful dramas that stir the soul to its inmost recesses. There the musician finds not only a poetic but a human basis, such as offers itself but now and then in the scenes chosen from Homer. The result is that the Sophoclean personages are subjective to us, while Ulysses remains far removed, with but the faintest light of sympathy thrown upon his figure. Herr Bruch, or his librettist, Herr Graff, has made, on the whole, a good choice of scenes. The first part includes Ulysses in Calypso, and in Hades; the meeting with the syrens and the storm at sea. Then follow, in the second part, Penelope mourning, Nausica and the Maidens; the Phæacian banquet, Penelope weaving; the return of Ulysses and the Ithacan feast. The judgment which decided upon these episodes is easily defensible; but no discretion could avoid the great drawback of want of connection and of dramatic interest. The scenes drop into view one after the other like the pictures in a peep-show, instead of continuously unfolding themselves like a panorama. Herr Bruch, had he chosen, might have made some amends for this by giving technical form to his musical numbers. With far less need, Mendelssohn did so in the illustrations to Sophocles. There, setting aside the music in accompaniment of dialogue, each piece is a complete artistic thing, having a beginning, a middle, and end, and being thus made agreeable to a sense of order. Had Herr Bruch followed on the same lines, the patchiness of his libretto would have been redeemed by the symmetry of the musical treatment accorded to its various parts. Of course he did nothing of the kind. He belongs, apparently, to those weak composers who feel they must be "up with the times," and, as

the tendency of German music is towards an invertebrate state, Herr Bruch is satisfied to produce a kind of jelly-fish, having no shape of its own, but being accommodated to whatever may lie in contact. His numbers, consequently, unfold themselves without recognized form-features, and there seems no musical reason at all why the middle should not be put at the beginning and the beginning made to change places with the end. What effect a fragmentary story and shapeless music produced we need not minutely describe, but may point out that in the scene of Nausica and her maidens certain obvious considerations led Herr Bruch to adopt not only a recognizable form, but fluent, rhythmical, and well-balanced themes. The relief was magical. Charming in any case, force of contrast made it irresistible, and the audience broke into genuine applause, demanding a repetition.

That there is merit in the music of *Odysseus* we do not for a moment question. Judging him by its evidence, we should regard the composer as a very clever musical mechanic, thoroughly acquainted with all the tools of his trade, and able, by long contact with accomplished designers, to draw a plan of his own more or less wanting in originality. Hence his work showed ready employment of orchestral means, and an unimpeachable production of certain conventional effects. Moreover, as indicated above, there are one or two pages marked by excellence which, were the whole composition so distinguished, would entirely alter the tone of criticism. Praise must go no farther. Exceptional passages apart, Herr Bruch cannot rise to the height of his argument. The whole thing is too lofty for him, and though he tries to hide the fact by making a great fuss and pother, he signally fails. He keeps continually on the strain after the manner now so common amongst ambitious mediocrities when they find that they have undertaken to carry away the Gates of Gaza without the strength of Samson. Connoisseurs know how this thing manifests itself. The orchestra is kept in full blast, with all manner of cheap devices borrowed from Berlioz and Wagner, the melodies are only such as the superior claims of harmonic effects permit, and upon violent harmonies, and tone colouring that pains while it dazzles, is reliance placed. This can give no real satisfaction to amateurs who know what music should be, and Herr Bruch must be aware of the fact. Yet he will not be natural and pleasing even when his subject directly opposes the treatment of "storm and stress." Where his music should be simple he overloads it with details, and where it should be unaffectedly joyous, even brilliant, he measures out animation as though it were a kind of strychnine to be taken in minute doses. Even poor Penelope is obliged to welcome her husband so stiffly that we wonder he does not return to the brisk endearments of Circe. Herr Bruch is, perhaps, a very serious man. In that case let him keep to grave themes, especially as he seems quite at home with Ulysses in Hades. Not to extend these remarks unduly let us sum up by declaring that, despite great cleverness in the use of technical means, dulness has marked *Odysseus* for its own. The performance lasted nearly three hours, and long before closing the issue was practically decided. Even the performers seemed to catch the prevalent ennui. We are glad that no Englishman wrote this work. Yet, though one had, it would happily never have been known.

The performance may be described as meritorious, looking at the difficulties in the way of success. Miss Carlotta Elliott, Frau Max Bruch, Mr C. Beckett, Mr T. Kempton, and Mr F. King undertook the solos, most of which were given with passable efficiency, some of them very well. An apology was made for Frau Bruch on the ground of indisposition. This, however, was hardly needed, since she sang in "Penelope Mourning" like an accomplished artist and made a very favourable impression. The chorus and orchestra struggled hard with music which failed to sustain their sympathy. Herr Bruch, who was cordially received, conducted, not only with the perfect knowledge which was a matter of course, but with skill.—*D. T.*

VIENNA.—Marie Jaëll, pianist, and Jules Delsart, the violoncelist, took part lately in a concert, under the direction of Joseph Hellmesberger.—The Carltheater is about to be transformed into a music-hall where music will be combined with tobacco, beer, &c.

BERLIN.—Bilse, with his orchestra, has been engaged by the Committee of the Amsterdam International Exhibition for July and August. Negotiations are pending with Madrid and Barcelona for May and June. Should they lead to an engagement, Bilse will be the first who has ever taken a German orchestra to the country of the Cid.—The death of its founder will not interfere with Stern's Vocal Association, which will henceforth be carried on under the direction of Radecke, Royal *Capellmeister*, already attached to the Association as Professor of Composition.

CHERUBINI.

(Continued from page 142.)

Raoul-Rochette, also, in his essay on Cherubini, dwells upon this discouragement, and, like Fétis, makes Napoleon's injustice responsible for it:—

"The opera of *Funiska*," he says, "which M. Cherubini brought out in Vienna, at the beginning of 1806, and which achieved the most brilliant success, not there alone, but throughout Germany, set the seal on the great composer's reputation, and the suffrages of a whole nation, as proclaimed by musicians like Haydn and Beethoven, might well console him for the injustice of one man, who was not a musician. On returning to Paris, M. Cherubini found the place of Superintendent of the Imperial Chapel occupied by Paisiello,* and the Emperor's private musical establishment directed by Paër; discouragement entered his heart as he entered his home, and the nervous affection which first attacked him some years previously reappeared in an aggravated form. On this occasion, it was no longer a vague and transient feeling of distaste for the art which had previously been his passionate delight and glory, but a sombre sadness, a profound melancholy, arising from the fixed idea that he had reached the end of his career, and could compose no more. This lamentable conviction took such hold of all his faculties that he refused the book of *La Vestale*,† which was offered him, but, at any rate, his refusal did not cost us a masterpiece. He once more found a resource in botany, and flung himself into it with an ardour which may well be characterized as the ardour of desperation. For eighteen months that the crisis lasted he used to herborize all day under the direction of the illustrious Desfontaines, returning in the evening loaded with plants, which he carefully studied and drew with skill. He subsequently employed himself in arranging them in a herbarium, a sad and interesting memento, still in his family, of this critical period of his existence. It was under these sorrowful circumstances that his friends conceived the notion of taking him to Chimay.‡"

There are some perfectly correct details in this short narrative, but on the most important point Raoul-Rochette is, like Fétis, in error, and mistakes effect for cause. It was not discouragement which brought on a return of Cherubini's nervous illness; it was, on the contrary, the illness which occasioned the discouragement, and, I believe, that this time Napoleon had nothing to do with it. Moreover, to corroborate his allegations on the subject, Raoul Rochette commits another error, which, however, is self-evident:

"We will," he says, "by one last trait enumerate what relates to the relations between M. Cherubini and Napoleon. By a singular coincidence, it was after all from the hands of the Emperor himself that our great artist received in 1815 the cross of honour. It was not, however, as a composer that he received this tardy reparation, but as head of the bands of the Paris National Guard, and Napoleon thus contrived to be unjust towards M. Cherubini even when doing him an act of justice."

It is Cherubini himself who undertakes the task of rectifying this error, for this is what I read in his *Agenda*, under the heading, "Epochs relating to myself."

"I was appointed Knight of the Legion of Honour by a royal decree of the 7th December, 1814."

Cherubini, therefore, was decorated not by Napoleon during the Hundred Days, but by Louis XVIII. under the first restoration.

At any rate, whatever may have been the cause of his silence, the years 1806 and 1807 were pretty well a blank for Cherubini. It is only at the end of 1808 that we see him once more setting to work, under new and peculiar circumstances, when he was at the Château de Chimay with the Prince de Caraman. I shall

borrow from Fétis a very circumstantial and very interesting account given by him, not, as the reader might suppose, in his *Biographie universelle des Musiciens*, but in a series of articles which, under the title, *Des Manuscrits autographes de L. Cherubini*, he inserted in 1843, a year after the Master's death, in *La Revue et Gazette musicale*. The said account relates to the birth of the famous Mass in F called the *St Cecilia Mass*, which first saw the light of day during this very visit of the author to Chimay, and which is one of his masterpieces. I trust I shall be excused for the length of the quotation in consideration of its very deep interest:

"About this time, M. Joseph de Caraman, Prince de Chimay, a zealous musical amateur, inaugurated at his residence in the Rue de Babylone a series of musical parties, where the most distinguished men of the epoch met. Some of them who were on terms of the greatest intimacy with the Prince accompanied him to Chimay, especially during the summer of the years 1807, 1808, 1809, and 1810. Prominent among them were Cherubini, Auber, Rode, Lamare, and Mme Duchambge, a lady who then cultivated music as an amateur, but afterwards became known for her romances. Cherubini was here seized with a passion for botany; the park of the Château, the mountains, and the woods surrounding Chimay, were the scenes of his explorations, and furnished an ample crop for his herbarium. At long intervals, however, sometimes a march for the reed band of the little town and sometimes a country dance for the Château was obtained from him. That amiable lady, the Princesse de Chimay, previously so celebrated under the name of Mme Tallien for her beauty, her wit, and the singularity of her destiny, did still more, for she prevailed on the author of *Les Deux Journées* to direct the rehearsals of it in the little theatre of the Château, and to sustain the character of Count Armand. The performance gave rise to an amusing incident. The Prince, who played the part of the Water-Carrier, had just brought on the stage, in the second act, the water-cart in which Cherubini was shut up, when suddenly the latter was seized with the cholera, which gradually increased in intensity. Cherubini first tried to attract Mekeli's attention by saying to him in a low voice: 'Take me away from here.' Absorbed in his part, the Prince did not catch the phrase. The diapason of Cherubini's voice rose with the intensity of the pain, and shortly afterwards the whole assembly heard a voice from inside the water-cart shriek out with an Italian accent: 'I tell you to drag me away from here.' The entire house broke out into a fit of hoarse laughter, and the Prince, dragging the water-cart after him, fled behind the scenes. The adventure put an end to Cherubini's dramatic exploits, and caused him once more to devote himself exclusively to his dear botany."

"The inmates of the Château de Chimay saw the month of October, 1808, arrive. The cold autumnal evenings had caused them to exchange their walks for the card-tables. Cherubini, who did not then play whist with the passionate ardour he afterwards exhibited for it, was seated near a cheerful fire, engaged in placing his day's harvest in his herbarium, when a servant entered and announced the members of the Harmonic Society. The President timidly intimated to the illustrious Master that the 22nd November following was the Festival of St Cecilia, and that the Society would be pleased if on that day they could execute a Mass he might deign to compose for them. 'No, it can't be done,' was the short and dry answer with which Cherubini received the request; and such was the tone in which it was uttered that the poor Harmonists, not daring to insist, retired covered with confusion. All the inmates of the Château were silent as to what had taken place for fear of vexing the Master."

"The next morning, however, it was remarked that Cherubini walked about the park alone and silently, without making his usual daily botanical excursion. Mme de Chimay recommended that he should not be disturbed, and had some music-paper placed upon the little table he used for his herbarium. In the evening, everyone in the drawing-room followed his usual pursuit, without seeming to remark what Cherubini did. He was soon seen, as he sat at his little table by the fireplace, to draw large score-bars down the paper and write silently, without approaching the piano. The next day he did not come down from his room till dinner-time. After some days thus passed, he called Auber to the piano, and, placing before him the score of a 'Kyrie' for three voices and orchestra, entrusted the soprano part to Mme Duchambge, asked the Prince to sing the bass, and undertook the tenor himself. This 'Kyrie' was the first piece of the Mass in F, which afterwards became so celebrated. Exclamations of admiration at this fine composition escaped from all lips. Cherubini then wrote the 'Gloria,' the beauty of which is everything that can be desired in concerted writing, whether we consider the number in relation to the novelty of the forms, or whether we view

* This is a mistake. As the reader has seen in the preceding chapter, in 1805 Paisiello had left Paris and returned to Italy.

† Joux wrote the book of *La Vestale* expressly for Boieldieu, which may appear somewhat surprising, but which is proved by the following fragment of a letter written from Russia by Boieldieu, in 1808, and published by me in the book I devoted to the composer of *La Dame Blanche*: "What I greatly regret is my *Vestale*, which was written for me, and out of which that son of a gun, Spontini, did me. I confess that I lament this book, which appears to be a great success. . . . But I must be consoled."

Boieldieu's departure for Russia obliged him to return Joux the book of *La Vestale*, but, though Spontini profited by it, we should be unjust to say with Boieldieu, that Spontini "did him out of it," for Spontini did not have it till it had been read not only by Cherubini but by Méhul likewise, neither of whom would undertake it.

‡ "Notice historique sur la vie et les ouvrages de M. Cherubini," par M. Raoul-Rochette, secrétaire perpétuel de l'Académie des Beaux Arts."

it with reference to style and the qualities of the art of writing. Cherubini was compelled, when composing the work, to keep within the resources offered him by Chimay; now, there was not at that period a counter-tenor or contralto there; hence the necessity of writing for three voices. In the instrumentation we find only a flute, a bassoon, two clarinets, and two horns, with the stringed instruments, because there was nothing else in the town; but with these weak means the Master's genius was able to produce the finest effects in modern music.

"Only the 'Kyrie' and the 'Gloria' could be terminated by the day named; they were executed as well as could be expected at Chimay on the 22nd November, 1808; but, after his return to Paris, Cherubini wrote the 'Credo' and the other numbers during the first two months of 1809, and the whole work was performed at the Prince de Chimay's mansion in the month of March, the same year. The singers were not numerous, but all well qualified for their task and possessed of good voices. Among the violins in the orchestra were Baillet, Rode, Libon, Kreutzer, Habeneck, Mazas, Grasset, &c.; among the violoncellos, Lamare, Dupont, Lavasseur, Baudiot, and Norblin; the flute was played by Tulou; the clarinets by Lefebvre and Dacosta; the bassoon was confided to Delcambre; and the horns to Frédéric Duvernoy and Domnich. I shall never forget the effect produced by this fine work, entrusted to such interpreters! All the celebrities of Paris, no matter in what department, were present on the occasion, when the grand composer's glory shone with the greatest brilliancy. During the interval between the 'Gloria' and the 'Credo,' groups were formed in the apartments, and every one expressed unreserved admiration for this novel composition, in which Cherubini had placed himself above all the musicians who up to that time had written in the concerted church style. Superior to the Masses of Haydn, Mozart, Beethoven, and the Masters of the Neapolitan school, Cherubini's Mass was as remarkable for the originality of its ideas as for the perfection of its art. It proclaims a new era in his career, a transformation in his talent, and was the signal of his artistic re-awakening."

(To be continued.)

LONDON MUSICAL SOCIETY.

Metropolitan amateurs owe this society much for the production, in St James's Hall, on Saturday evening, of a remarkable and even great work—the *Stabat Mater* of Anton Dvorák. Published less than two years ago, Dvorák's setting of the fine Catholic hymn presumably represents the latest development of his genius, and the style thought by him best adapted for the expression of the religious sentiment. We hail it, not only for the evidence given in these respects, but for its freshness and novelty. Passages here and there may suggest this and that master, but the work, as a whole, stands alone. So far, its character is not a surprise. We knew Dvorák as belonging to that great Slavonic race which seems destined to wrest from the Teuton his musical supremacy. We knew him, too, as almost a fanatical Bohemian, an idol of the Czechs, and entering keenly into the conflict of races that has Prague for a centre. Bearing these facts in mind, and remembering also that Dvorák reached forty years before he appeared as other than a Bohemian, writing for Bohemians, we scarcely expected to find in his *Stabat Mater* a reflex of modern German thought and expression. As a matter of fact we do not find it. This man has a genius of his own, and the bold, virile impulses of a race that, instead of being "played out" and exhausted, is just entering the field of art with a consciousness of youthful power—not unaccompanied in some instances by youthful extravagance. Upon the prospects and issues of the new invasion from the East the present is hardly a time to speak, but thoughtful men will combine to welcome Dvorák, alike for his great powers and because he may prove a rallying point of resistance against the modern Germans who are over-running the world with eccentricity and commonplace favoured by descent—with a bar sinister—from the masters of a nobler period.

The book put into the hands of Saturday's audience contained a long general commentary upon the *Stabat Mater*, in which we were told that, whereas Beethoven "treated the Mass in the spirit of a universal religion of humanity"—such, we suppose, as Mr Frederic Harrison would approve—Dvorák chose to deal with the hymn dramatically, "in the sense of reproducing musically the characteristic emotions which belong to the situation." Hence the first movement represents "a contemplative condition of deep sorrow"; the second, "more active sorrow in the contemplating being"; the third, "an active condition of aspiration," and so on. This kind of criticism may have its value—we do not know that it has—but our readers expect us to avoid vague definitions, and answer two or three plain questions. They ask what the new *Stabat* is like, and wherein its merit lies. We will reply in a fashion equally straight-

forward. The *Stabat* is a work containing ten movements, written for a quartet of soloists, chorus, organ, and orchestra. That is to say, it is on a large scale, and employs every musical resource. The manner of its expression is essentially modern in fullness and intensity; its harmonic method is free to an extreme, where the composer feels called upon to set aside the scholasticism of which he is obviously a master; its themes are brief, definite in character and very rarely confused in treatment, and its orchestral accompaniments, while full and picturesque, are kept in due subordination to the effect of the voices. Besides these features, there are two others which cannot be set forth in half a line, and ought not to be if they could, since in them lies the key of Dvorák's structural method. First, the themes just described as brief and definite are used with the greatest regard for the unity always attainable by a musician who, having chosen his subjects, knows what to do with them. A characteristic of many modern works is the crowding of melody upon melody, to all appearance because their authors have not learned the art that enabled the masters of a former time to create a thousand beautiful forms out of scanty and simple material. Dvorák has no need to be thus wasteful and inartistic, nor is he likely ever to feel "intoxicated with the exuberance of his own verbosity." He deals out melodic language as though every clause were a diamond; but takes care to turn the diamond round and round till we have seen all its facets and been charmed with the play of its changeful rays. So did Beethoven before him; hardly, however, to the same extent. There are whole movements—one, at any rate—in this work which spring from two bars of melody, the little germ developing under the influence of genius till, like the Biblical grain of mustard-seed, it becomes a goodly tree. The next point touches the question of form. If Dvorák here treats the *Stabat* dramatically, as we are told, the result can hardly command admiration in a certain school, since he does so in rigid subordination to the most accepted of classic forms. We call to mind few instances of more complete adherence to precedent. Each movement, for example, has two principal subjects, the second being generally in the orthodox dominant or relative major key; occasionally there are episodes, and when the number is fully developed a recapitulation takes place. From this plan, one fashioned and perfected by generations of genius, Dvorák never allows himself to depart, though within it he exercises complete freedom.

A reply to the second question, "Wherein lies the merit of the *Stabat*?" has been partially given in answering the first. Many, it is true, may be disposed to doubt whether movements developed from a small number of germs, and cast in the same mould, can escape poverty and monotony. Retort is instant and convincing. Beethoven's Symphonies, with all their infinite variety, spring from a few melodies, and have a common form. The doubt just assumed overlooks this; but as are Beethoven's masterpieces, so, in its kind and degree, is Dvorák's *Stabat*. Hearing it, we are not conscious of poverty and monotony, because the composer knows how to find in service a "perfect freedom." The builders of our cathedrals wrought with few designs; but their great edifices present an exhaustless store of combinations abounding in rich and diversified beauty. So here we have constant variety, and, what is more, variety in unity—that traceableness of all things to a few roots, that domination of all developments by a few ideas, which alone can give consistency to a work of art. It would be interesting to take one or two of Dvorák's movements, and minutely analyse them, so as to show the freshness with which he treats details. This, however, is no place for purely technical disquisition. Let connoisseurs essay the task for themselves, and observe with what a free, bold, and independent hand the composer works, giving every touch a character of its own. Herein he reminds us of the old masons, who, building the main lines of their structures according to rule, dealt with its subordinate features according to fancy. We are thus led on from point to point knowing exactly where we are and whither we are going, but charmed at every step by some fresh display of creative power or artistic skill. More remains to note. The *Stabat* not only shows Dvorák as a master of musical expression but as one who has something to say. This is the great point. We are told that a man endowed with every virtue under heaven, save charity, is mere sounding brass and tinkling cymbal. No less unsatisfactory is the accomplished composer without ideas. We admire him up to a certain point, because he says nothing in mellifluous accents, but he can only give us a physical pleasure. On the other hand, Dvorák opens to us the region of sentiment. He comprehends the varied and profound meaning of the Catholic hymn, and conveys it intensified by the aid of a masterful art. We cannot tell in words how this is done; we could not explain it even with the aid of music type. The matter is spiritually perceived. We know by the help of a consciousness which evades analysis that the composer has revealed the inner things of religious feeling through the inner things of music. Observe that to do this he never sacrifices art.

It may be objected that now and then, as in the quartet, "Quis est homo," he needlessly elaborates his vocal counterpoint, and that occasionally good taste cannot approve of passages which violate rules without obvious reason; but having put aside a few exceptional cases of this kind, we find nothing save what can be approved *per se*. There is no question of dragging music at the chariot wheels of a superior power; only another proof that the purest and most comprehensive of arts can discharge any function imposed upon it without loss of self-respect. We might dwell at length upon the rare expressiveness of Dvorák's themes; upon the beauty of his orchestration, the masterful manner in which he moves freely under, without absolutely defying, the "tyranny of the tone-families," and the unflinching readiness with which he constantly excites and sustains interest. These subjects must, however, be left for future discussion; our present object being simply to stimulate the amateur's interest by general remarks upon an extraordinary work—one to be accepted as an addition to the masterpieces of music.

The performance, taking all things into consideration, called for praise. Dvorák's music is very far from easy, and it was scarcely expected that the orchestra would be faultless, or that the vocalists would show confidence and accuracy. Putting inevitable shortcomings aside, let us heartily commend the chorus for excellent work, and the soloists—Mme Howitz, Mme Fassett, Mr Cummings, and Mr King—for earnest effort. To Mr Barnby the greatest credit is due. Music in England owed this gentleman much, but his services on Saturday night almost doubled the debt. Only at rare intervals is a conductor able to enrich our repertory by such music as Dvorák's. The *Stabat Mater* will of course be performed again speedily. All considerations call for it. There is only need to add that the concert of Saturday introduced Grieg's Pianoforte Concerto in A minor, played by Herr Max Laistner, and Schumann's beautiful music to *Manfred*.—D. T.

—O—

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the music given at the fortnightly meeting of professors and students, on Saturday evening, March 10th:—

Fugue in A minor, Vol. 2, Organ (J. S. Bach)—Miss Alice Robinson, pupil of Dr. Steggall; Aria, "Qui sdegno," *Il Flauto Magico* (Mozart)—(accompanist, Mr C. S. Macpherson, Balfé Scholar)—Mr King, pupil of Mr Shakespeare; Allegro moderato, ma energico, from *L'Invocation* Sonata, Op. 77, pianoforte (Dussek)—Miss Alice Hall, pupil of Mr S. Kemp; Duettino (MS.), "Ah, see in yonder bark" (H. A. Douglas, student)—(accompanist, Mr C. S. Macpherson, Balfé Scholar)—Miss Mackway and Mr Copland, pupils of Professor Macfarren and Mr F. Walker; Study, in A minor, Op. 45, pianoforte (Thalberg)—Miss Knight, pupil of Mr. Brinley Richards; Chanson, Bolero (MS.), violin and pianoforte (G. E. Jones, student)—Mr Richardson and Mr Septimus Webbe, pupils of Mr Prout, Mr Burnett, and Mr Westlake; Song, "Ah, when the wanderer," *Building of the Ship* (John Francis Barnett)—(accompanist, Miss Margaret Gyde, Thalberg Scholar)—Miss L. Greville, pupil of Mr Fiori; Trio, in C minor (MS.), pianoforte, violin and violoncello (C. S. Macpherson, Balfé Scholar)—Mr C. S. Macpherson, Mr G. E. Jones, and Mr Hambleton, pupils of Professor Macfarren, Mr Walter Macfarren, Mr Burnett, and Mr Pezze; Dialogue, *Jane Shore*, Act i. Sc. 2 (Nicholas Rowe)—Jane Shore, Miss Eleanor Rees, and Alicia, Miss Ethel Lloyd, pupils of Mr Walter Lacy; Rondeau à la Berceuse (Walter Macfarren), Lied ohne Worte in F sharp minor, Book I. No. 5, pianoforte (Mendelssohn)—Miss Pamphilon, pupil of Mr Walter Macfarren; Song (MS.), "Why" (T. Blakey, student)—(accompanist, Mr H. R. Robinson)—Miss Ada Iggluklen, pupil of Mr Davenport and Mr Fiori; Preludium et Fuga, in E minor, pianoforte (Mendelssohn)—Miss Annie Mukle, pupil of Mr F. Westlake; Recitative and Duet, "Go, baffled coward," *Samson* (Handel)—(accompanist, Mr O. S. Marshall)—Samson, Mr Hellawell, and Harapha, Mr Allen, pupils of Mr Holland; Allegro ma non troppo in G (MS.), pianoforte and violin (Cecilia Lancelot, student)—Miss Lancelot and Mr Richardson, pupils of Mr Davenport, Mr F. B. Jewson, and Mr Burnett; Song, "Thou bloomest like a floweret" (Anton Rubinstein)—(accompanist, Miss Eva Thompson)—Miss N. Craig, pupil of Mr Gustave Garcia; Germany and Russia, Nos. 2 and 1 from Six Characteristic Duets, pianoforte (Moritz Moszkowski)—Miss Mary Thomas* and Miss Skinner,* pupils of Mr H. Lake.

An orchestral concert was given in St. James's Hall yesterday (Friday) evening. Particulars in our next.

* With whom this subject is a second study.

BRUCH AND BACH.

(To the Editor of the "Musical World.")

SIR,—What the *Odyssæus* of Herr Max Bruch could possibly have to do with a society the very name of which constitutes its *raison d'être*, is hard to explain. Can you explain it?

YAXTON LAST.

[Shade of Shirley Brooks, and shade of Edward Bache! Communicate the desired information from Elysium, and oblige Dr Blinge.

* * Mr Yaxton Last is the last of the Yaxtons.]

THE SONG OF YOUTH.

Out in the stream! out in the stream!	Out in the stream! out in the stream!
Midst strengthful motion and life-like quiver,	My hot young heart is ever burning,
Out in the central current of life,	A restless longing fills all my veins,
Swiftly borne on by the rushing river.	Make way! 'Tis for real life I'm yearning!
Out in the stream! out in the stream!	Out in the stream! out in the stream!
Not close in some darksome corner hidden,	I want to join in the eager racing,
Not idly lost in some quiet nook	There must be some glorious end in view,
By the very bankside stream out-ridden.	Else what is the river madly chasing?
Out in the stream! out in the stream!	
Here a placid flow—there, roaring thunder.	
Then hey! for the free, proud, sweeping waves,	
The surging battle—the changing wonder!	
Out in the stream! out in the stream!	
Farewell to the stagnant work for ever,	
This is the moment I panted for!	
Hurra! Sweep on! I shall weary never!	

* Copyright.

E. ADAIR.

Moscow.—The Italian operatic company this season comprises: Sopranos, Mmes Sembrich, Durand, Colonese, Velmi, Hermann; Mezzo-Soprano and Contralto, Mdle Tremelli; Tenors, Signori Marconi, Novelli, Ignio Corsi, Manfredi; Baritones, Signori Cotogni, Vaselli; Basses, Signori Pinto, Ughetti, and Sclara; Conductor, Sig. Bevnigani.

BRUSSELS.—The Prince of Wales, on his return from Berlin, where he had joined in the festivities of the Court on the occasion of his sister's Silver Wedding, stayed a few days in Brussels. As his Royal Highness just now is about to open the College of Music, in which he has interested himself so deeply with the other members of the Royal family, it will be easily understood that he did not omit to pay a visit to the highly-organized and flourishing Conservatoire of Brussels. On the afternoon of the 9th of March the King and Queen, accompanied by the Prince of Wales, graced with their presence a special concert given at the Conservatoire. The director, M. Gevaert, for this occasion had instrumented "God Save the Queen," which was played by the orchestra on their entrance. The following programme was given:—

God Save the Queen; Overture to *Elénore* (Beethoven); Deux chœurs sans accompagnement du 16^e et du 17^e siècle; Quartetto, Andante de Mozart (No. 10) et Scherzo de Mendelssohn (Op. 44); Chœur de l'oratorio de Noël de J. S. Bach; Andante et Finale de la 13^e Symphonie de Haydn; God Save the Queen.

The great attraction of the concert was the quartet-playing of MM. Hubay, Servais, Colyns, and Van Styvoort, who are all professors at the Conservatoire. This quartet, organized by the director, is under the patronage of her Majesty the Queen of Belgium. The beautiful Andante of Mozart and the delicately playful scherzo of Mendelssohn's Quartet are certainly widely known, but it is rare to hear them performed in such a masterly manner. The public, composed for the most part of artists and connoisseurs, was loud and continuous in its approval. We must state here that, perfectly as all the members of the Quartet played, M. Hubay certainly carried off the palm. This young violinist, a pupil of Joachim and Vieuxtemps, occupies at present the position which Henri Vieuxtemps held at the Brussels Conservatoire, and is, without doubt, a worthy successor. When the concert was over the professors were introduced by M. Gevaert to his Royal Highness, who expressed himself highly pleased with what he had heard. The Queen of the Belgians, owing to the short time that M. Hubay has been in Brussels, had not heard him before; she, therefore, took the opportunity to congratulate him on his talent and on the success he had already obtained in Brussels.—ERIMA.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE LAST MONDAY POPULAR CONCERT OF THE SEASON,
MONDAY EVENING, MARCH 19, 1883,

To commence at Eight o'clock precisely.

Programme.

PART I.—Septet, in E flat, Op. 20, for clarinet, horn, bassoon, violin, viola, violoncello, and double bass (Beethoven)—M.M. Joachim, Straus, Lazarus, Wendtland, Wotton, Reynolds, and Piatti; Song, "Medje" (Gounod)—Mr Santley; Preludes, in B minor and D major, for pianoforte alone (Mendelssohn)—Mlle Marie Krebs; Song, "Hymn to God the Father" (Piatti)—Mr Santley; Sticke im Volkston, Nos. 1, 2, and 4, Op. 102, for pianoforte and violoncello (Schumann)—Mlle Marie Krebs and Signor Piatti.

PART II.—Duo Concertante, for two violins (Spohr)—M.M. Joachim and Straus; Arabeske and Nocturne, in F, for pianoforte alone (Schumann)—Miss Agnes Zimmermann; Songs, "An die Leyer" (Schubert) and "Widmung" (Schumann)—Mr Santley; Hungarian Dances, Nos. 1, 7, 21, for violin and pianoforte (Brahms and Joachim)—Herr Joachim and Miss Agnes Zimmermann.

Accompanist—MR ZERBINI.

THE LAST SATURDAY POPULAR CONCERT OF THE SEASON,
THIS (SATURDAY) AFTERNOON, MARCH 17, 1883,

To commence at Three o'clock precisely.

Programme.

Quartet, in A major, Op. 18, No. 5, for two violins, viola, and violoncello (Beethoven)—M.M. Joachim, L. Ries, Straus, and Piatti; Air, "If with all your hearts," *Eljoh* (Mendelssohn)—Mr Edward Lloyd; Polonaise, in G major, Op. 89, for pianoforte alone (Beethoven)—Mlle Marie Krebs; Sonata, "Il Trillo del Diavolo," for violin, with pianoforte accompaniment (Tartini)—Herr Joachim; Air, "Adelaide" (Beethoven)—Mr Edward Lloyd, accompanied by Mlle Marie Krebs; Quintet, in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello (Schumann)—Mlle Marie Krebs, M.M. Joachim, L. Ries, Straus, and Piatti.

Accompanist—MR ZERBINI.

DEATH.

On March the 7th, at 16, Castellain Road, Maida Hill, ADOLPH GOLLMICK, aged 58.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 17, 1883.

ROYAL SOCIETY OF MUSICIANS.

THE one hundred and forty-fifth anniversary, held on Tuesday, March 13, at St James's Hall, was in some respects the most noteworthy given by this Society; for, departing from the usual custom of seeking a chairman amongst Royal and noble patrons, the directors happily found in a musician (Dr Sullivan) a capable, as well as influential president. Not that the society can ever be unmindful in this matter of former benefits, much less should the selection be regarded as an avowal of entire self-dependence, yet it may be taken as an indication that there is really a wish amongst musicians to be able to run alone. Possibly the directors feel that Royalty and its surroundings—now deeply engaged in carrying out generous schemes for providing free musical instruction for the youthful talent of the country—should be spared further demands upon their time and care. If, really, the projects for benefiting the young absorb patronage desired for the old and helpless, then it behoves the friends of the Society to make still more strenuous efforts for meeting the growing demands upon the funds of the institution. The help now given to youth will have to be supplemented by help to the aged and infirm. Increase of numbers in the musical profession will surely bring a corresponding fierceness in the fight for existence, and the maimed and fallen will be in proportion. If, therefore, the high and wealthy

are now entirely occupied in seeking for rising talent, it is all the more likely that the duty of tending the sick and burying the dead will fall to the lot of the Royal Society of Musicians—the only benevolent institution belonging to the profession. The selection of Dr Sullivan for chairman of the evening certainly showed a new departure, and perhaps indicated a perception of the altered position the immense activity now manifested in the cause of musical education will assuredly bring the Society. Dr Sullivan, in a speech as remarkable for sound sense as true feeling, suggested that the rules of the Society should be so altered as to give annuities to members, irrespective of the pecuniary circumstances of applicants. This generosity would perhaps involve the reconstruction of the Society, the principle of which is, at present, founded rather on the need of applicants than on any absolute right of members to the fund. The well-to-do member never applies; it is the privilege of such an one to pay an entrance fee, and annual subscription, for the benefit of the unfortunate brother who sinks by the way, or dies leaving a widow and orphans unprovided for. Thus it is that ninety out of a hundred never take, but give, and the gift is, as Dr Sullivan said, not doles to the sorely pressed, but comfortable sums of £50 or £60 per annum. In the course of the chairman's thoughtful address, he referred to the loss of £80 on the annual performance of *The Messiah* by the Society, and made sensible suggestions for the removal of this difficulty. Might not the unfavourable result spring from the fact that the Society has not the machinery in use for giving concerts? At any rate, it is worth trying to get one of the great concert-giving societies to carry out the scheme; possibly, then, the loss may be changed to a gain. Besides, it would scarcely be right or prudent to deprive subscribers of tickets, to which, by the way, they are entitled, and so break a link connecting patrons to the institution. The eloquent appeal of the chairman for aid, cheered to the echo, met with a favourable response, for the sum of £800 was collected, including, it should be added, £100 from Dr Sullivan, and £105 from Thomas Molineux, Esq., the most bountiful patron the Society has found during its long existence. Speeches were made during the evening by Mr Hollingshead, Mr G. A. Sala, Mr Gilbert, Mr George Grove, and Professor Macfarren. Of course some of these orators did not forget to load their harangues with the usual weight of eulogy; indeed, they managed to impart even a more advanced taint of flattery than that generally found in after dinner elocutionary exercises. But G. A. Sala's speech was worthy his great reputation. It was robust as well as gentle; sensible as well as witty. Only one speech was more practical, that delivered by Mr W. H. Cummings, when, acting as treasurer of the society, he announced the list of donors to the fund. The orators, however, had now and again to give way to singers and players, and it is not too much to say that Mr Edward Lloyd's delightful rendering of Sullivan's "Distant Shore" will hang longer in the memory than the rounded periods of the orators; and certainly nothing spoken was comparable to the majesty of Beethoven's Hymn, declaimed by Mme Patey; neither was there anything so agile practised by the jugglers of sentences as the sleight of hand indulged in by Mme Frickenhaus in Moszkowski's "Tarantelle"; while it is certain no speaker drew the long-bow with the same ease and vigour as Mr J. T. Carrodus drew the bow in Vieuxtemps' "Réverie." It should be added that the London Vocal Union, under the direction of Mr Fred. Walker, did excellent service during the evening by singing part-songs and glees; amongst the latter was a musicianly written glee, "True love to win," composed by Mr George Benson, Mus. Bac., Cantab., and dedicated to his friend, Dr Sullivan. Mr Fountain Meen ably accompanied the songs on the pianoforte, and Master Carrodus did a like duty for his father in the "Réverie."—P. G.

CONCERTS.

THE POPULAR CONCERTS.—Mr Chappell's season is drawing to a close, only two concerts remaining, but it becomes more and more interesting as the end approaches. Monday's programme, for example, was full of attraction. It began with Schumann's pianoforte trio in G minor, which had never previously obtained a hearing in St James's Hall. This work is connected with the author's ripest period, and one of his busiest years (1851)—the year of the "Pilgrimage of the Rose," the Sonatas in A minor and D minor for piano and violin, the "Ball Scenes," the "Fantasiestücke," the overture to *Julius Caesar*, and a host of songs. When Schumann puts on his characteristic mood, as in the trio, he is not to be judged without caution, and a better acquaintance than a single hearing affords. We therefore defer till another opportunity comes round the grateful task of estimating a work by a composer worthy of study no less earnest than his own endeavour. Enough now that the Popular audience, quick to appreciate when Schumann is concerned, received the stranger with unmistakable sympathy. The order of instrumental pieces was continued by Mendelssohn's Andante and Variations in E flat, and Brahms' Rhapsodie, so called, in G minor. These works were entrusted to the executive skill and sound musicianship of Miss Agnes Zimmermann, who gave a good account of both. MM. Joachim and Straus then played Spohr's Duo Concertante (Op. 39) for violins, greatly to the delight of the audience; and the evening's work ended with Beethoven's magnificent Quintet in C (Op. 29)—a veritable treat, as it was interpreted by MM. Joachim, Ries, Straus, Zerbini, and Piatti. The vocalist, Miss de Fonblanque, introduced three songs by F. H. Cowen, taken from the set to which belong those sung by Miss Santley on the Monday previous. Respectively entitled, "Better," "Parted presence," and "If love were what the rose is," these charming effusions convey a suggestion of good in their very nomenclature. They are of the highest class, alike in purpose and accomplishment—such songs as a musician may not only write but be proud of having written. Miss de Fonblanque rendered them with fitting grace of style and delicacy of expression, as, later on, she did Mozart's "Al desio."

ROYAL ALBERT HALL.—Mr Barnby's Choral Society was worthily engaged on Wednesday evening last in repeating the *Faust* of Berlioz. The performance in many respects was eminently satisfactory, and the close and unabated attention that was bestowed upon it from the beginning to the end betokened the growing public enjoyment that is being felt in a series of orchestral and vocal pictures, the graphic descriptiveness of which reveals itself more and more distinctly with every fresh opportunity that is afforded for studying it. The band, under the vigilant direction of Mr Barnby, acquitted itself with a care, delicacy, and susceptibility deserving the highest commendation, and the encores demanded for the quaint Hungarian March, and the exquisitely conceived Ballet of Sylphs, were but the natural and irrepressible compliments of a charmed and interested audience. The choral body, too, again evinced the high state of discipline to which it has been brought by Mr Barnby's watchful and despotic rule. It dealt with its responsibilities, the most varied and exacting probably in the entire realm of programme music, with an alert readiness that cannot be too emphatically praised. Of the principal singers little need be said, for it will easily be assumed that Mme Valleria, Mr Edward Lloyd, Mr Henry Pyatt, and Mr Santley did the fullest justice to the music, and, consequently, to themselves, and that they were listened to with unbounded pleasure by all present. It may be mentioned that Mr Santley was encored in the demoniacal Serenade in the third part, and it could hardly be otherwise. The attendance was large and brilliant.

PHILHARMONIC SOCIETY.—The third concert of the 71st season brought together an enormous audience at St James's Hall on Thursday evening, March 15th. The first part of the programme was made up of excerpts from Wagner's compositions, consisting of the overture to *Die Meistersinger von Nürnberg*; "Einleitung und Isolde Liebestod" (*Tristan und Isolde*), "Der Ritt der Walküren" (*Die Walküre*), "Charfreitags-Zauber" (*Parsifal*), a *Lied* from *Der Fliegende Holländer*, and the overture to the same opera. The second part contained Max Bruch's "Scotch" concerto (so-called) for the violin; Elizabeth's prayer from *Tannhäuser*; a Romance and Spanish Dance, by Sarasate; and Mendelssohn's overture to *Ruy Blas*. The vocalist was Mme Valleria, who went through her arduous and ungrateful task like a heroine. Signor Sarasate was the violinist and Mr W. G. Cousins conducted.

REGENCY CLUB.—The musical evenings given by this club have, from their introduction, being popular among the members, while their fame has been so widely spread as to excite the curiosity of friends. Therefore, it will be taken for granted that the meeting on Wednesday night, March 14th, under the able presidency of Mr Philip H. Waterlow, was, like its predecessors, eminently suc-

cessful. The "Regency," in common with most undertakings of the kind, has suffered fluctuations of fortune; but the large attendance and pervading unity indicate that the difficulties lately experienced are all fairly surmounted. Any other issue, indeed, would be regretted, for the club possesses in itself every element of prosperity. The management, as heretofore, is in the able hands of Mr Preston, and Mr Lawrence Keith has been appointed secretary. The tariff, we understand, has lately undergone supervision, and every known impediment, interfering with the comfort and interest of members, has been removed. A bountiful programme was provided on Wednesday night, and the musical members were unsparing in their efforts to entertain the company assembled. Amongst the instrumental performances of merit we would specially name the violin solo by Herr Jacobi and the violoncello solo by Mons. Albert. Mr G. Grossmith, the inimitable, gave "A lecture on the Art of Music," in which quaint humour and thoroughly artistic skill were manifested. Mr J. S. Croft sang effectively Smart's "Maiden of the Rhine," and Signor Valcheri gave dignity to Gounod's "Dio Possenti." Several glees were sung during the evening, under the direction of Mr Plater, agreeably relieving the solo pieces. Mr Maybrick delighted the company in two songs by Stephen Adams, entitled "My life for thee" and "Sprung a leak." To artistic talents Mr Maybrick unites a geniality and an energy which carries everything before them wherever exercised. On this occasion his singing and playing were invaluable. Mr Bendall presided at the pianoforte.—P. G.

The fifth and last of the Spring series of "Musical Evenings" under the direction of Mr Henry Holmes was given on Wednesday, March 14, at the Royal Academy of Music, when the following compositions were played, giving perfect satisfaction to an appreciative audience:—

Quartet, in C sharp minor, Op. 131, for two violins, viola, and violoncello (Beethoven); Quartet, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello (Schumann); Quintet, in D, No. 4, for two violins, two violas, and violoncello (Mozart).

The following works have been given during the series:

FIRST CONCERT.—String Quintet, in F, Op. 88 (Brahms); Sonata, in A, Op. 47, for pianoforte and violin—dedicated to Kreutzer (Beethoven); and String Quartet, in D, No. 10 (Mozart). SECOND CONCERT.—String Trio, in G, No. 1, Op. 9 (Beethoven); Quintet, in C, for pianoforte and strings, MS. (Algeron Ashton); and String Quintet, in B flat, Op. 87 (Mendelssohn). THIRD CONCERT.—String Quartet, in F, Op. 135 (Beethoven); Quartet, in A, Op. 26, for pianoforte and strings (Brahms); and String Quartet, in G, No. 2, Op. 17 (Haydn). FOURTH CONCERT.—String Quintet, in F, Op. 88—second performance (Brahms); Solos, for pianoforte (Schumann); and Octet, in F, Op. 166, two violins, viola, violoncello, clarinet, horn, bassoon, and contra-bass (Schubert).

The performers during the series were Mr Henry Holmes (first violin), Mr W. Frye Parker (second violin), Mr A. Gibson (first viola), Mr W. Henry Hill (second viola), Mr E. Howell (violoncello), and Mdme Haas (pianoforte). The next series of Musical Evenings will take place during the months of November and December.

THE conversazione and concert held at the studio of Mr and Mrs Alex. Melville at Gloucester Gate, Regent's Park, on Thursday evening last week, was well and fashionably attended, notwithstanding the severe and unfavourable weather. The splendid paintings on view, many of which had lately been returned from Windsor Castle, where they were sent for Her Majesty's inspection, were admirably arranged, and gave great delight to all connoisseurs. Mesdames Hesketh and Pearsall Clarke gave several well known songs with great success, as also Messrs Dyved Lewis and W. J. Russel. Randegger's trio, "I Naviganti," was much admired. Miss Lillie Albrecht delighted the company with Sir J. Benedict's "Fantasia on Irish Airs," and also with her solos "La Consolazione" (for left hand alone), and her "Streamlet," *Etude de Salon*, lately published and so highly eulogized by the press. Mr Avant was the accompanist, and also gave some effective solos on the piano. Mr Arthur Libbey recited remarkably well "The Dream of Eugene Aram," as well as "Hamilton Tighe." The meeting was altogether a great success.

THE "Popular Ballad Concert Committee" have this season begun a series of concerts in Bermondsey. Mrs Ernest Hart, the honorary secretary, is again assisted by Mr Clement Hoey, one of the honorary musical directors of the committee, and the concert given on Monday night in the New Town Hall, Bermondsey, drew a large audience. Mdme Edith Wynne, Misses Marian Burton, Leo, and Jeannie Rosse, Messrs Arthur Thompson, Levetus, and Albert McGuckin were the singers, with Messrs Arthur L'Estrange and W. H. Thomas as pianists. The arrangements of the committee at present provide for Monday evening ballad and instrumental concerts alternately at Bermondsey, Shoreditch, and Clerkenwell.

MISS MARIAN MACCAFFE (soprano) and Miss Louise Rowe (pianist) gave a concert at Brixton Hall on March 1, when they were assisted by several clever artists. The concert began with a trio by Gritton, played by Miss Rowe (pianoforte), Mr Roseverne (violin), and Herr Schuberth (violinocello). A young lady (late pupil of Mr John Francis Barnett) also gave a solo on the pianoforte with decided success. Miss Maccaffé sang Ganz's "Sing, birdie, sing" and two other songs, each of which she was called upon to repeat. The vocalists included Mr Rooke, Miss Marian Burton, and Signor Monari Rocca. Herr Schuberth, who conducted, played two solos on the violinocello. The hall was crowded, and the concert one of the most successful that had been given in that neighbourhood during the season.

HOLBORN TOWN HALL.—A ballad concert was given at the above hall on Wednesday evening, under the immediate patronage of the Right Hon. the Lord Mayor and Lady Mayoress, the Sheriffs of London and Middlesex, &c., in aid of the organ fund of the parish church of St James's, Clerkenwell, which, judging by the large audience present, was a decided success. The following artists appeared:—Mme Ernst, Misses Emily Paget, R.A.M., Lavinia Walker, Josephine Cravino, Messrs Henry Guy, Arthur Millward, G. A. Potter, Paget, and Frank Arnold, R.A.M., violinist. Mr James Robinson, organist of St James's, was accompanist.

PROVINCIAL.

LIVERPOOL.—The elegant small concert-room at St. George's Hall was filled, says *The Courier*, on Saturday afternoon, March 3rd, with an audience representing the musical dilettante of the city. Mr Hallé's name is such a guarantee of excellence in musical matters that the large attendance was only natural. The programme was eminently calculated to please lovers of classical music. Considerable interest was evinced in Brahms' grand trio for piano, violin and violinocello, which opened the concert, and was given here for the first time. The performance was an immense success, and was well received, though music of this class cannot be properly judged at one hearing. The other prominent feature in the programme was Beethoven's grand septett for violin, viola, clarinet, horn, bassoon, violinocello, and contra-basso, with Madame Neruda, Herr Bernhardt, Mons. Vieuxtemps, Herren Neuwirth, Grosse, Paersch, and Signor Raspi as executants. A finished, if not perfect, performance was the result. Madame Neruda afterwards, with Mr Hallé, gave Schumann's "Three Fantaisiestücke," and for a solo Spohr's "Barcarolle" in G major and "Scherzo" in D major, fully sustaining her high repute, and extorting enthusiastic applause and "re-calls." Mr Hallé's solos were Beethoven's sonata in C sharp minor ("The Moonlight"), and for the first time Heller's "Six Preludes," from Op. 150. The rendering of the sonata once more proved that as an exponent *par excellence* of Beethoven's music he is fully entitled to the premier place accorded him. Heller's preludes proved especially interesting being full of those picturesque and tuneful qualities which characterize his works.

MANCHESTER.—The fourth regular meeting of the Society of Professional Musicians was held at the Old Town Hall on Saturday evening, March 3, Mr H. Stevens, of Manchester, being in the chair. There were present Messrs C. Swain, Stockport; F. Dean, Lancaster; J. J. Monk, Liverpool; J. M. Field, Bowdon; James Dawbarn, hon. sec., Wigan; C. D. Mortimer, Hindley; I. Dearneley, Ashton-under-Lyne; T. S. Hill, Birkenhead; Dr G. Marsden, hon. treasurer, C. B. Grundy, Dr Allison, J. Marsden, E. Hilton, all of Manchester, &c. The registration of teachers of music scheme was fully debated, and the following resolutions, proposed by Dr Horton Allison, were carried unanimously:—"That in the opinion of this society it is expedient that, in order to enable persons requiring instruction to distinguish qualified from unqualified teachers of music, an act of Parliament should be passed legalising the registration of qualified teachers of the theory and practice of music." "That positive proof of ample qualification, both by learning and ability, and of fitness in other respects, such as moral character and technical and general education, should be the only grounds upon which any person should be entitled to be registered as a teacher of music, such proof to be given to the satisfaction of a council or committee to be appointed for the purpose of receiving it, at or before the time at which such registration is applied for by the person applying for it." The next meeting is to take place in Liverpool, when matters of importance are to be discussed, and Dr Fisher, of Blackpool, is to read a paper upon the subject of "Musical Examinations." At the council meeting, held before the general meeting, Mr Martin Schneider, of Liverpool, and Mr Henry Hudson, of Southport, were elected members of the society.

EDINBURGH.—Sir Herbert Oakeley's recital on Friday afternoon, March 9, consisted of a selection from the programme of the concert

of the University Musical Society (Friday, March 16). An especial feature of the recital consisted of an MS. song by Sir Herbert—"The Last Serenade"—a translation from the German of Uhland by Lady John Manners—beautifully rendered by a young gentleman (Mr Sneddon) who has on several previous occasions added to the interest of these recitals by his fine voice and tasteful execution. The song was very loudly encored. Sir Herbert's extempore variations on the familiar "Canadian Boat Song" were warmly received, the soft stops (including the "vox humana"), for which the instrument is celebrated, being freely introduced. The body of the hall was filled by students and their friends, and among the company invited were the Lord Provost, Hon. Mrs Gardyne, Lady Riddell, Lady Grant, Sir Alexander Christison, Lady Halkett, Lady and Miss Oswald and Mrs Smyth of Methven, Lady and Miss Boyd, the Solicitor-General and Mrs Asher, &c. The following is the programme:

Overture, *Saul* (Handel); Vintage Chorus, "Loreley" (Mendelssohn); Song, "The Last Serenade" (H. S. Oakeley); Chorus, "Hark! 'tis the Indian drum" (Sir H. Bishop); Menuetto, e trio, Symphony, No. 5, in D (Mozart); Choruses, "Ye Gentlemen of England" (Dr. Calcott) and "Lützow's Wild Hunt" (Weber); Air (varied), "The Canadian Boat Song" (T. Moore); Overture, *Zampa* (Herold).

HELPER.—On Thursday evening, March 8, a concert and organ recital were given in the Public Hall on behalf of the funds of the Congregational Chapel. The attendance was only moderate on account of the adverse weather. The principals were Misses Pook and Gough, Mr E. Scott, of the Midland Counties' Concerts, and a party of glee singers, consisting of Messrs Davenport, Burton, White, Wigley, Green, and Hague. Solos on the organ and cornet were played by Mr T. Mellor, of Bakewell, and Mr Haywood. Mr J. B. Gough was the accompanist.

NOTTINGHAM.—Mr John Wood, who is well known in Nottingham as a pianist, gave a promenade concert last evening in the Alexandra Rink. The building had been placed at Mr Wood's disposal, "in recognition of Mr Wood's services for the past three years." The concert was a success and the performers acquitted themselves to the entire satisfaction of the audience. Mr Sam Torr's songs were well rendered. Mrs John Wood received an encore for "Broken Vows," in response to which she sang "Dreaming." The remaining vocalist was Mr. W. Shelton, (baritone). A large part of the programme consisted of instrumental music. Mr John Wood's band played several favourite pieces in good style. Miss Lizzie Chamberlain contributed a violin solo, and Mr Redgate a solo on the cornet.—Mr Henry Farmer's concert takes place this evening (Saturday) at the Albert Hall, with Misses Clara Samuelli and McKenzie, Mr Piercy and Signor Foli as vocalists, Miss Marie Schumann, violinist, and Signor Bisaccia, pianist.

NORWICH.—Dr Bunnett played at his Organ Recital at St Andrew's Hall, last Saturday afternoon, the Overture to *Saul* (Handel); Organ Sketch—Pastorale (Chipp); La Melodia—Romanza (Gounod); Organ Concerto (Handel); Largo in D, from Symphony (Haydn); Andante in E, from Organ Sonata (Macfarren); Organ Concerto—Allegro Adagio, and Allegro (Bach); Grand Offertoire in D (Batiste); Andante in B (Hatton); Offertoire et Grand Chœur (Salomé).

CHELTENHAM.—The last of Mr Von Holst's series of subscription concerts was given in the Rotunda, which was again crowded. The vocalist was Miss Percival, (A.R.A.M.), who sang with much refinement and taste, and was well received; Mr F. Ward (Birmingham) played a brilliant violin solo with such power and accuracy that he received rounds of applause. Mr Von Holst's rendering of Hummel's Fantasia in E major was characterised by much artistic skill, the audience re-calling him. A charming "Tambourin" for orchestra by Dr Dyer was, under his direction, very delicately rendered. Mr Von Holst's orchestral arrangements of the subjects by Bach and Gounod were again very successful. We are pleased to find that Mr Von Holst intends giving a further series of concerts in May and June. The following was the programme:—Overture, *Domino noir*, (Auber); Song, "Quando a te lieta," (Gounod); violin solo, "Concerto," (Max Bruch); piano solo, "Fantasia in E major," (Hummel); Tambourin, (A. E. Dyer); Song, "Sleep, dearest, sleep;" "Prelude and fugue in B minor," (Bach); "Larghetto," (Gounod); "Gavotte for piano and orchestra," (Raff).—*Local Journal*.

WREXHAM.—The arrangements for the first musical festival to be held at Wrexham on the 26th inst. are now nearly completed. The president of the festival will be Sir Robert Cunliffe, M.P., and among the vice-presidents appear the names of Mr Henry Leslie and the Right Hon. George Osborne Morgan, Q.C., M.P. Mr Leslie was asked to undertake the duties of adjudicator upon the occasion, but his engagements will prevent him from attending. Failing Mr Leslie, the selection of the committee has fallen upon Mr D. Jenkins, Mus. Bac., Cantab. There will be two gatherings, one in the after-

noon, at half-past 2 o'clock, and the other in the evening, at half-past 7. At the afternoon meeting there will be a choral competition for choirs of not less than 20 voices residing within 20 miles of Wrexham, and among the choirs which have already entered are Chester, Wrexham, Rhos, and Leeswood. The test piece selected is Handel's "Worthy is the Lamb." There will also be solo competitions for tenor, contralto, baritone, and soprano, as well as sight singing and quartet contests. The evening meeting will take the form of a miscellaneous concert, the principal vocalists engaged being Madame Laura Smart, Miss Annetta Hallwood, Mr E. Edwards, and Mr Eaton Batt. The proceeds of the festival, will form the nucleus of a fund for establishing a school of music for Wrexham.

MDME TREBELLI AT ZURICH.

(Extract from a private Letter.)

"We have had a great treat, the announcement of which threw all the lovers of grand singing, combined with exceptional histrionic powers, into a state of pleasurable excitement, even before the event itself actually came off. That gifted lady, Mdme Trebelli, has paid us a visit. I am sorry to say, however, that previous arrangements, which, like the laws of the Medes and Persians, could not be changed, rendered it impossible for her to appear in more than two operas, *Il Trovatore* and *Carmen*. We would willingly have heard her sing through her entire repertory. How fine she is, both as vocalist and actress, in the two works named! How she identifies herself with her part; with what unerring intuition, as it were, divining the intentions of composer and author. She brings prominently forward delicate touches of character, which add immeasurably to the impersonation, but which the majority of artists fail to embody, simply because not sufficiently keen of mental vision to perceive them. Splendid as Mdme Trebelli is both in *Il Trovatore* and *Carmen*, the general opinion here was, that she appeared to greater advantage in Bizet's work, simply because she had more to do, and the wayward, wild, ungovernable gipsy coquette is the heroine of the piece, and not, as in the case with Azucena, merely, so to speak, a subordinate personage. Who that has seen Mdme Trebelli as *Carmen* will ever forget her in the scene of the fortune-telling with the cards; in the duet between herself and José in the second act; and the 'last scene of all that ends this strange eventful history,' the scene before the bull-fight. Of a truth, Mdme Trebelli may confidently claim her place among the brightest ornaments of the lyric stage."

THE LATE MR ADOLPH GOLLMICK.

(To the Editor of the "Musical World.")

SIR,—A very accomplished musician, an amiable gentleman, a worthy man, Adolph Gollmick, died on Wednesday, the 7th inst., and his remains were laid in the Kensal Green Cemetery on Saturday the 10th. His funeral was a quiet one, in accordance with his wishes, only the members of his family being present at the interment, excepting his old and valued professional friends and brothers, who have been his constant companions for many years in musical and social circles—Herr Oberthür (the harpist and composer), Herr Maas (the pianist), and Mr Frederic Penna (the vocalist).

An amiable, modest, and retiring man, a composer of pianoforte pieces well known in this country, and in our colonies, as well as in Germany—a writer of operas which it cannot but be hoped may in some future day be heard, and their merits fully recognized—has thus passed from among us. May his place be occupied by one as worthy as himself!

A companionship of upwards of twenty years' duration prompts this truthful, though feeble testimony to much sterling worth.—Yours obediently,

F. P.

10th March, 1883.

MDME MARIE ROZE is engaged by Mr Carl Rosa for his ensuing English Opera season at Drury Lane Theatre, and will make her first appearance on March 29, in *Fidelio*.

GOUNOD'S *Redemption*, it is said, will be performed on the 19th inst. at Windsor before the Queen.

GRÉTRY AT ERMENONVILLE.

In a work which is very little known, *Voyage à Ermenonville*, (Paris, 1819), we find the following account of a visit, which the author, Arsène Thiébaud de Berneaud, paid the celebrated musician of Liège:

"After Rousseau's death, Grétry purchased the Hermitage, modestly entitling himself the Sexton. When Charlotte and I paid a visit to the pretty retreat in September, 1808, he received us with that frank cordiality which adds a fresh value to merit. We saw everything. The picture of the three daughters he still mourned long rivetted our attention. He took a pleasure in making us admire his Jenny, whose angelic face announced an excellent heart.

"In a thicket of acacia trees, and near the little basin supplied with water from the spring, there is a white marble column, surmounted by a bust of Grétry. On it is inscribed:

"GRÉTRY.

"Thy genius is everywhere, but thy heart is here alone."
—Guide Musical.

BREMEN.—In honour of his 25th anniversary as conductor, a performance of Carl Rheinthal's *Jephtha und seine Tochter* was given by the Singakademie, the members having previously presented the composer at the grand rehearsal with a silver laurel wreath.

HAMBURG.—The members of the Droschke Drivers' Union have subscribed 500 marks for a silver whip to be presented to Bütel, who formerly belonged to the association, and to be first used by him at the Stadttheater in *Le Postillon de Longjumeau*.

NAPLES.—Jerace has been chosen by the Committee as the sculptor of the Bellini Monument, which will be erected in the Piazza Sant' Antonello. It will consist of two figures: Bellini and the Goddess of Melody. There will be four bas-reliefs; the first will represent *Norma*; the second *La Sonnambula*; and the third something from *I Puritani*. Whether the fourth shall be a scene from *Il Pirata*, *Beatrice di Tenda*, or *Giuletta e Romeo*, is still undecided. The base of the monument will be in the Greek style.

PARIS.—After months of preparation, *Henry VIII.*, an opera in four acts and six tableaux, music by M. Camille Saint-Saëns, composer of the *Timbre d'Argent* and *Étienne Marcel*, Member of the Institute, &c., has been produced at the "Palais Garnier." Whether it is destined ever to find its way to the other large European capitals, or even become a stock-piece on the stage where it was first produced, is a question about which public opinion is aught but unanimous. The libretto is by MM. Detroyat and Silvestre, the latter having put into verse the plot invented by M. Detroyat, who has not displayed more scruples than the generality of French librettists in dealing with English history. Here is the special page of the latter presented to the patrons of M. Vaucorbeil. Tired of Catharine of Arragon, Henry VIII. has fixed his affections on "Anne de Boleyn," whom he names one of the Queen's Maids of Honour and creates Countess of Pembroke. Aware of the impression her charms have made upon the King, and carried away by ambition, she treats with coldness Don Gomez de Feria, a Spanish nobleman, to whom, it appears, she was engaged abroad, and who has been appointed Spanish Ambassador at the English Court. Meanwhile the King is pressing for a divorce, which, despite the Pope's Legate and Charles the Fifth's Ambassador, he at length obtains and marries Anne, while Catherine retires to hide her grief at Kimbolth—the French, it would seem, for Kimbolton. But if Catherine is not happy, neither is the new Queen. She dreads lest the King, whose jealous disposition alarms her, should gain possession of a certain letter of hers to her former suitor, Don Gomez, which, as she discovers, has fallen into the hands of Catherine. She proceeds, in disguise, to "Kimbolth," and begs Catherine to let her have the incriminating document. Hereupon the King, who has followed Anne, suddenly enters, and likewise demands the document. Catherine is torn by the most conflicting passions, but at length her better feelings prevail and she flings the letter into the fire. Then, mad with despair and completely heart-broken, she utters a cry and dies. Such is the story. Of the score, the only two numbers which really "brought down the house" were a duet in the second act and a quartet in the fourth. The others may have pleased, but the audience were not ecstatic in expressing their approval of them. The music, founded on Scotch, Irish, and English folk's airs, for the ballet in the second act, was felt long and monotonous. The cast included Mdme Krauss, as Queen Catherine, and Mdle Richard, a charming representative of Anne Boleyn. As Henry VIII., Lassalle appeared to exceptional advantage. The orchestra and chorus showed evidence of careful rehearsals. The scenery was magnificent; the costumes and appointments all that could be wished.

HECTOR BERLIOZ.

In the bitter indictment drawn against France by Hector Berlioz, at the end of his autobiography, the composer said: "Behold me, if not at the close of my career, at least on the slope that more and more rapidly leads down to it; worn-out; consumed, yet always consuming; and full of an energy that sometimes awakes with a violence which frightens myself. I begin to know French, to write passably a page of a score, a page of verse or of prose: I can direct and animate an orchestra; I adore and respect art in all its forms. But I belong to a nation which, to-day, concerns itself not at all with noble manifestations of intelligence—a country having the Calf of Gold as its only God." This was the cry of a sorely disappointed man, filled with high aspirations, conscious of great gifts, and keenly sensitive to the frowns of fortune when they took the form of cutting criticism or still more intolerable neglect. At times the anger of Berlioz swelled high and carried him away as the sport of its turbulent tide. "I finish," he wrote, "in thanking thee, holy Germany, where the culture of art remains pure; and thee, generous England, and thee, Russia, who hast saved me, and you my good friends of France, and you noble hearts and spirits whom I have known of all nations. . . . As for you, maniacs, dogs, and stupid bulls; as for you, my Guildensterns, my Rosencranzes, my Iagos, my little Osrics, serpents and insects of every kind, 'Farewell, my friends!' I despise you, and I hope not to die till I have forgotten you." The neglected musician yearned with all his heart for the approbation and the honours of his countrymen. He was a true Frenchman, and that which France rejected had cause, in his eyes, to be wretched indeed. No country, nor all countries together, could make atonement. When Germany acclaimed him, Russia filled his pockets with gold, and England raised her deep, strong voice, in a shout of approval, he would turn towards Paris, listening for any echo of the noise, watchful for any thrill of sympathy with the triumph of a Frenchman. But he listened and looked in vain. Within the walls of his beloved city he remained until death, the unsuccessful composer whose claims were amply acknowledged by a red ribbon and a librarian's office. Berlioz's generation thus imposed a duty upon the one to which we belong, for it should never be forgotten that the present inherits both the evil and the good of the past, and has to discharge its debts as well as enjoy its gains. In the long run this duty is well fulfilled. True, the run may be very long, but what are a few years to the eternity in which Justice can do her work? He who visits Westminster Abbey may see, near the monument of Isaac Newton, a modest tablet erected within the last decade to commemorate the astronomical achievements of a poor Lancashire curate, who died two hundred and forty years ago. It is never too late for reparation while the longer amend is deferred the more conspicuous it appears, and the more illustrious becomes its object.

Berlioz went to his final rest in 1869, and comparatively but a little time elapsed before the conscience of France became uneasy, and the eyes of her art-loving people opened to his merits. It would be curious and interesting to trace minutely the reasons for this change. At the present moment, especially, we should not overlook the fact that some of them were personal rather than artistic. What Wagner was to music and its devotees everywhere, Berlioz was to his art and its followers in France. An impassioned and even turbulent spirit, with a copious vocabulary and an irritating pen, full of faith in himself and intolerant of opposition, Berlioz went about making enemies. His ardour of belief could not entertain the idea of honest doubt. He aspired to dictate rather than to persuade, thus stimulating opposition where, on the merits of his case, it might never have arisen, and enlisting offended pride into the ranks of those who were his foes on simply artistic grounds. In the very nature of things this delayed recognition of his genius, which became mixed up with passion and prejudice. History is full of such cases. The record of every age shows examples in which the originators of religious, intellectual, and artistic movements never did better service to their cause than by dying, leaving it disembodied, impersonal, unhampered with the weight of their imper-

fections. When Berlioz left the scene, the ground was largely cleared of encumbrances in the path of justice. The man's works were no longer looked at in the light emanating from his own person, while as time went on those whom he had embittered, or whose judgment was restrained by false notions of consistency or an unworthy feeling of pride, became fewer and fewer. Now, the whole matter stands apart from extraneous things, and the genius and works of Berlioz receive impartial judgment. Men, in such cases as this, are apt to rail at the generation which could not see what is so clear to them. They cry, "O fools and blind!" pluming themselves upon their superior discernment, and never reflecting that the hero of the next generation may be all the time with them, unhonoured, if not rejected. Truly, among the analogies of nature is one between mental and physical perception, in both cases a certain removedness from the object being necessary before its true proportions are perceived. A man standing at the base of a mountain may have its heaven-soaring crest hidden by a shapeless and repelling crag. Turning to purely artistic considerations we have no doubt that change of taste has had something to do with this tardy rendering of justice to Berlioz. The amateurs of his day—in France at least—were not prepared for such ultra-romanticism as that which distinguished his music. Traditions of the stately classic school still clung to grand opera, although Rossini was doing, or had done, his best to get rid of them; while in symphonic music only a section of connoisseurs took kindly to the profound idealism of Beethoven. Berlioz, with his rightly-named *Symphonie Fantastique*, came upon this public by surprise, and offended it precisely according to the degree in which he startled it. Since then musicians everywhere have touched the limits of romanticism. They know, or hope they know, all that it can do with the resources of their art, and are satisfied to give it a place among legitimate developments. Because of this, Berlioz has entered into the ranks of accepted masters; yet just recognition by no means implies indiscriminating worship. As his merits become clearer, so, in like degree, will his defects be better seen. Of these last he had many. He is an idol whereof much is tarnished gold. The rest is clay.

Naturally anxious to discharge her duty to Berlioz in the most open manner, Paris has bestirred herself for the erection of a monument in his honour. She is still doing this by the united action of her leading musicians, who have formed themselves into a committee not less representative than distinguished. M. Gounod and M. Ambroise Thomas are among the members of the Institute in this body, and with them are nearly all the French composers of repute. In the list, too, are the names of famous orchestral conductors, music publishers, and musical journalists; the desire to perform a memorable and conspicuous act of reparation being, apparently, unanimous. No doubt France will respond warmly to the appeal that has been made. That great country is proud of her illustrious sons, and the ready response she gives when a sentiment is touched cannot fail to carry her beyond the stage of mere feeling into that of deed. France, in the matter of a Berlioz memorial, requires no help from without; all the more graceful, therefore, is the desire of the Paris Committee to associate England with the work they have in hand. Berlioz had a warm regard for this country, where he always met with a cordial reception. The Italian cabal which ruined his *Benvenuto Cellini* at Covent Garden did not blind him to the fact that the English were his friends, and again and again in his various writings he bears witness to the handsome treatment he received. An idea is prevalent that Berlioz was neglected here, and his works despised. The truth lies much more in an opposite direction. If the journalism of the time may be trusted, and Berlioz's own evidence have any value, his music met with decided favour. Criticism, if not entirely unanimous, was, for the most part, laudatory, and the verdict of public audiences was given, in a like sense, with few opposing voices. Only when the master had gone home, and English conductors stood face to face with works that demanded more of resource and skill than they could supply, did the music of Berlioz pass again out of the range of our concerts. It has since returned, and further ac-

quaintance disposes the amateurs of this country, we feel sure, to sympathize with the movement originated in Paris. For the furtherance of that movement, and at the instigation of Mr Thomas Chappell, a committee has been formed and subscriptions have been received. We trust, however, that the well-known professors and critics who have taken the matter up will not limit themselves to private appeals, but give the public an opportunity of showing their sympathy with a very remarkable and unfortunate man, whose life reads like a romance, and whose great gifts, exercised under circumstances the most discouraging, bequeathed to the world many beautiful things. Among the thousands who have enjoyed the music of *Faust*, the *Symphonie Fantastique*, *Romeo et Juliette*, and *L'Enfance du Christ*, there are surely hundreds who would esteem it a privilege to assist in raising a memorial to Hector Berlioz.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 17.

1790.

(Continued from page 149.)

A curious musical contest took place during the preceding summer in Ireland, between Mrs Billington and Miss George, who had a voice of such extent, that she sang up to B in alto perfectly clear, and in tune; this being three notes higher than any singer I ever heard. Mrs. Billington, who was engaged on very high terms for a limited number of nights, made her first appearance on the Dublin stage in the character of Polly, in the *Beggar's Opera*, surrounded by her halo of popularity. She was received with acclamation, and sang her songs delightfully, particularly "Cease your funning," which was tumultuously encored. Miss George, who performed the part of Lucy, (an uphill singing part,) perceiving she had little chance of dividing the applause with the great magnet of the night, had recourse to the following stratagem: when the dialogue duet in the second act, "Why, how now, Madame Flirt," came on, Mrs. Billington gave her verse with great sweetness and characteristic expression, and was much applauded. Miss George in reply, availing herself of her extraordinary compass of voice, and setting propriety at defiance, sang the whole of her verse an octave higher, her tones having the effect of the high notes of a sweet and brilliant flute: the audience, taken by surprise, bestowed on her such loud applause as almost shook the walls of the theatre, and an unanimous encore was the result.

There were oratorios this season at both the winter theatres. Those at Drury Lane Theatre began on Friday the 19th of February, with *The Messiah*, which was admirably sung by Messrs Reinhold and Kelly, Mrs Crouch and Signora Storace. Concertos were performed on the oboe by me, and on the violin, for the first time, by Master Bridgetower, son of an African prince, who was attended by his father, habited in the costume of his country. The youth displayed considerable ability, and was much applauded.

The Covent Garden oratorios also commenced on the same evening with *The Messiah*, which was equally well sung by Mr Harrison, Miss Poole, (afterwards Mrs Dickens,) Miss Cantelo, &c. &c. The concertos were by Clementi on the pianoforte, and Madame Gautherot on the violin. It is said by fabulous writers that Minerva happening to look into the stream whilst playing her favourite instrument, the flute, perceiving the distortion of countenance it occasioned, was so much disgusted that she cast it away, and dashed it to pieces. Although I would not recommend to any lady playing on a valuable Cremona fiddle to follow the example of the goddess, yet it strikes me that if she is desirous of enrapturing her audience, she should display her talent in a situation where there is only just light enough to make "darkness visible."

In the winter of this year I was introduced to the Turkish ambassador, the first ever received in England, at his house on the Adelphi Terrace. I proceeded there about eleven o'clock, A.M., to breakfast with his Excellency, and after some conversation on various subjects, through his interpreter, coffee was brought by two domestics, habited in eastern costume, having richly embroidered dresses, and daggers in their girdles. The coffee was served in the most beautiful small china cups, without saucers, I had ever seen, and was succeeded by long Turkish pipes, filled with tobacco, which, as we sat upon stools, rested on the carpet. Although I was wholly unaccustomed to smoking, as it would have been a violation of etiquette to refuse, I took one and appeared to use it, which answered the purpose. When I had taken leave of the ambassador, I was shown the room where all the principal persons composing his suite were at dinner. They consisted of Turks, Armenians, and Greeks, and were seated, in dresses of various kinds, on a rich

Persian carpet, eating from their plates or dishes, their meat being ready cut for them, with their fingers. The sight was novel and pleasing, and gave me the idea of a set of coloured men ranged on a chess-board! This same ambassador was very intimate with a family I visited, and frequently dined at their table. On one of those occasions his Excellency, who was forbid by the Koran to drink wine, found an admirable substitute in porter; and as Mahomet, for obvious reasons, had not interdicted the use of that wholesome beverage, he drank very freely of it. In the evening, when the rest of the party were engaged at the card-tables, and his excellency, who knew a little English, was reclining on a sofa, he suddenly and vehemently exclaimed, "Watare! watare!—ah! watare!" The ladies appeared to be much embarrassed, and the gentlemen, scarcely able to suppress a laugh, stared with surprise. The ambassador, however, continued crying out "watare!" till his interpreter going to him, ascertained that he only wanted a glass of water to allay the thirst occasioned by the libations he had offered at the shrine of Messrs Barclay and Perkins!

(To be continued.)

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WAIFS.Verdi has compressed *Don Carlos* into four acts.Arrigo Boito's *Mefistofele* has been revived at Prague.Maurel has appeared at Monte-Carlo in Paër's *Maitre de Chapelle*. Mr D'Oyly Carte reached New York in the *Alaska*, on the 26th ult.

Mdme Zagury-Harris has been singing at the Teatro Apollo, Rome.

A new tenor, Napoleone Gnone, is singing at the Teatro Paganini, Genoa.

The Italian Opera Company at Shanghai have not been very successful.

It is said that Mathilde Mallinger contemplates returning to the lyric stage.

The Politeama, Florence, will re-open with Manzotti's grand ballet, *Sieba*.Gounod has succeeded M. Saint-Saëns as musical critic on the *Paris Voltaire*.Olivier Métra has composed a new three-act comic opera, *Les Caprices du Roi*.Wagner's *Lohengrin* is included in this season's programme at the San Carlo, Lisbon.

The King of Portugal has nominated Arrigo Boito a Commander of the Order of St Iago.

The illness from which Gayarre, the Spanish tenor, is suffering in Naples is typhoid fever.

Ortolani-Tiberini is engaged to appear for a few nights as Lucia at the San Carlo, Naples.

A new opera, *L'Assedio di Firenze*, by Terziani, has been produced at the Teatro Apollo, Rome.Marie Brandt (the really great "Fidelio") is engaged by Angelo Neumann for his *Nibelung* tour.

The local press speaks favourably of a young tenor, Giuseppe Nano, who has been singing at Nice.

Albert Becker's Mass in B flat has been twice performed by Flügel's Vocal Association, Breslau.

Freundenberg's romantico-comic opera, *Die Mühle im Wisperthal*, is decidedly popular at Magdeburgh.

Stagno (tenor) and Battistini (baritone) are engaged for the spring season at the Teatro Fernando, Seville.

Mdme Christine Nilsson has been singing in Canada. She was to be the Marquis of Lorne's guest at Ottawa.

Johanna-Jachmann-Wagner, Wagner's niece, is now residing at Munich, where she gives lessons in singing.

Julius Stern, founder of Stern's Vocal Association, Berlin, is dead. He was born in Breslau, the 8th August, 1820.

A performance of *Johann Huss*, oratorio by Carl Löwe, was recently given by the Singacademie, Königsberg.

H. Waelput is appointed director of the National Musical Festival at Ghent, to come off in the first week of August.

Grammann's opera, *Thurselda*, was performed at the Hamburg Stadttheater for the benefit of Mdme Isolde Sucher.

The "Tonkünstlerversammlung" (Meeting of Musicians) takes place this year at Leipsic, from the 3rd to 6th May.

The sum collected for the sufferers by the catastrophe at the Ring-Theater, Vienna, amounted to 1,659,950 florins.

Ponchielli's *Gioconda*, well received on the first night, continues to grow in public favour at the Teatro del Liceo, Barcelona.

Beethoven's Ninth Symphony was performed at the last concert of the local Philharmonic Society at Trieste for the first time in that town.

From the middle of June, Luger will cease to be a member of the company at the Royal Operahouse, Berlin. Her loss will be felt.

Jone, Ruy Blas, L'Elisir d'Amore, and *Le Educande di Sorrento*, will be the operas next season at the Teatro Vittorio Emanuele, Turin.

Borghi-Mamò and Tamagno have created a favourable impression as the heroine and hero of Donizetti's *Polauto* at the Teatro Brunetti, Bologna.

Franz Jauner, manager of the Ringtheater, Vienna, at the time of the calamity, commenced on the 1st inst. his term of four months' imprisonment.

A new buffo opera, *Der Marquis von Rindli*, book by Genée and Schier, music by Louis Roth, is in preparation at the Residenztheater, Hanover.

The management of the Imperial Operahouse, Vienna, with a view to impart greater variety to the repertory, have decided on giving several one-act operas.

The Royal High School for Music, Berlin, moves on the 1st April into its new quarters, formerly the Astro-Meteorological Institute in the Potsdamerstrasse.

Mengoli (double bass) and Oliva (bassoon), both members of the orchestra at the Teatro Regio, Turin, are appointed professors in the Liceo Rossini, Pesaro.

The Italian season in Moscow will commence on the 24th inst. *Carmen* and *La Gioconda*, both novelties in the old capital of Russia, will be among the operas.

At the last concert of the Moscow Russian Musical Society, David Popper, the violoncellist, played his E minor Concerto. From Moscow he goes to St. Petersburg.

In consideration of his services to the cause of music, the University of Breslau have conferred the degree of "Dr Ph., honoris causa" on the *Musikdirektor*, Bernhardt Scholz.

Théodore Ritter, the pianist, has been decorated with the Commander's Cross of the Portuguese Order of St. Iago. (It seems impossible to escape this Portuguese "Order."—*Dr Blügg*.)

According to report, the Municipality will let Angelo Neumann have the use of the Teatro Apollo, Rome, for his *Nibelungen* Performances, but whether gratuitously or otherwise is not stated.

Die vornehmen Wirthe, new comic opera, by Bernhard Scholz, director of the Conservatory at Frankfort-on-the-Maine, and recently made "Dr" by the University of Breslau, has been produced at the Stadttheater, Leipzig.

The list of corresponding musical members of the French Institute includes, besides Limnander, the member last elected; Valldemosa, Madrid; Jules Benedict, London; A. Rubinstein, St. Petersburg; Niels Gade, Copenhagen; and Liszt, Pesth.

ROYAL COLLEGE OF MUSIC.—Persons desiring to become candidates for scholarships must apply for forms of application to the Honorary Secretary, Royal College of Music, Kensington Gore, London, S.W. The forms must be returned so as to be received at the office on or before the 19th inst.

Miss Agnes Zimmermann announces three Chamber Concerts at the Royal Academy of Music for Thursday evenings, April 19, May 10 and 24. The programme will include Brahms' new trio for pianoforte, violin, and violoncello; Rubinstein's Quintet, Op 99; C. Villiers Stanford's Sonata for pianoforte and violin; Agnes Zimmermann's Third Sonata for pianoforte and violin; Schumann's Fantaisie, Op 17; Bach's Fantaisie and Fugue in G minor; Brahms' Rhapsodie, &c., &c.

TESTIMONIAL TO SIR GEORGE ELVEY.—The Committee formed to collect subscriptions among the friends of Sir George J. Elvey, to present him with his portrait upon his retirement from the profession of music, after nearly half a century of active service, announces the first list of subscriptions, which is headed by the Prince of Wales, and the Dukes of Edinburgh, Connaught, and Albany. The committee invite the co-operation of all who feel an interest in the movement. The honorary secretary is the Rev R. Tahourdin, the Cloisters, Windsor Castle.

MISS LOUISA GRAY.—Drawing-room vocalists will feel indebted to this well known lady for her pair of recently published ballads, respectively entitled, "What an angel heard" and "The thread of the story," both being daintily conceived and within the easy reach of a tasteful singer and a modest accompanist. Neither could possibly be ineffective if sung by soprano amateurs, for whom they are intended, with tenderness and feeling. Miss Gray is the writer

of her own words and her music adequately reflects the pretty vein of thought which inspired them.

"THE MUSICAL ROBINSON CRUSOE."—This was the title of a concert lately given by the Baptist Tonic-Sol-Fa Association and Band of Hope, in the Philharmonic Hall. The entertainment consisted of extracts from Defoe's well-known "Adventures of Robinson Crusoe," interspersed with appropriate songs and choruses. The musical portion is set to various old and well-known airs, and the verses are of a simple and semi-religious nature. The vocalists—Miss Meek, and Miss Hanlon, Messrs J. J. Evans, T. E. Hayward, and W. J. Gardner—acquitted themselves well, and the choruses were also well sustained. The band and chorus numbered seventy performers, and their efforts were fully appreciated by a good audience. The connective readings were undertaken by Mr Robert George, and the musical part was conducted by Mr T. E. Denley.—*Berrow's Worcester Journal*.

Audran's comic opera, *Olivette*, at the Avenue Theatre, has been for some weeks so well acted that its withdrawal is a matter of regret. Miss Florence St John plays Olivette as well as ever, but on the evening of our visit M. Marius's part, Captain de Merimac, was entrusted to a substitute, certainly an efficient one, so we wont complain. The tenor music of Valentin was well rendered by Mr H. Bracy, Miss Minnie Byron playing the part of the Countess capably, although some of the music does not quite suit her style, especially the pathetic ballad in the third act. Mr H. Ashley and M. de Lange were all that could be desired in the characters of the Duc des Iles and Marvejol. Praise is also due to the Misses Effie Verini and E. Hughes, who played Veloutine and Moustique with great spirit. The band and chorus were highly efficient.

IN RE EUGENE ASCHERBERG.—This was an application before Mr Registrar Brougham for the appointment of a receiver under a petition for liquidation presented by the debtor, who is described as an importer of French and German pianofortes, and other musical instruments, of 135, London Wall, and 19, Baker Street, trading under the firm of E. Ascherberg & Co. The liabilities are estimated at £70,000, the value of the assets being somewhat uncertain. The debtor attributes the failure to the suspension of a firm at Dresden with whom he had been associated. Mr Leopold Goldberg appeared in support of the application. Mr Registrar Brougham appointed Mr J. Seear, accountant, receiver of the estate, and granted an injunction to restrain suing creditors.

BRUSSELS.—The programme of the third Popular Concert, at the Alhambra National, Brussels, comprised, among other compositions, Massenet's *Erynnés*, Johannes Brahms' *Schicksalslied*, and a Symphony (first time) by Gustave Huberti. Gounod's oratorio, *The Redemption*, will be performed, under the direction of the composer, on the 22nd April, by the New Society of Music.—Gangler is appointed additional Professor of Solfeggio at the Royal Conservatory of Music.

MEININGEN.—Finding himself too much "cabin'd, cribb'd, confin'd" in this tiny capital, Dr. Hans von Bülow is about taking a long leave of absence, during which Professor Mannstaedt will act as his substitute.

HANOVER.—The tenor, Alvary, a son of the well-known painter, Achenbach, is engaged at the Theatre Royal in place of Dr Gunz, who leaves after having been a member of the company for twenty-five years. Dr Gunz will settle in Berlin.

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1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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